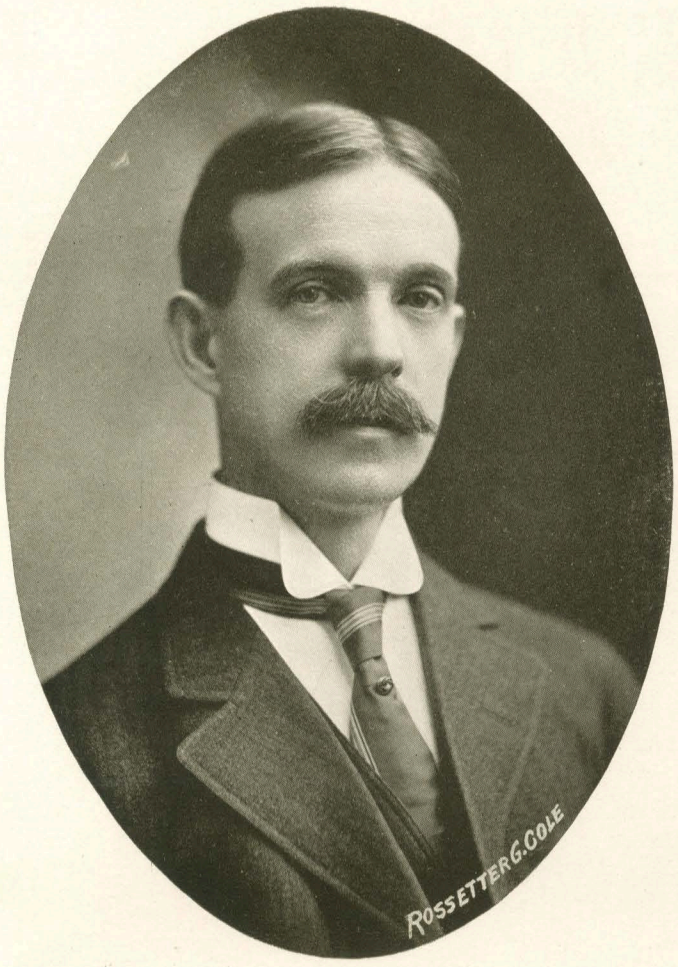

IN SPRINGTIME

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IN SPRINGTIME

BIOGRAPHICAL SKETCH: ROSSETTER GLEASON COLE.

Born at Clyde, Michigan, February 5, 1866.

ROSSETTER GLEASON COLE has won for himself recognition, not only as one of the strongest and best equipped musical educators in the country, but also as one of the foremost American composers—one whose compositions are spontaneous, scholarly and intrinsically beautiful in both melodic and harmonic invention, and whose creative powers cover a wide range of activity.

He was educated in the public schools of Ann Arbor, Michigan, and in 1888, was graduated from the University of Michigan with the degree of Bachelor of Philosophy. During his college course he elected all of the courses in theoretical music then offered in the university, and at his graduation the University Musical Society performed a work written during his senior year, "The Passing of Summer," a lyrical cantata for solos, chorus and orchestra. The performance of this work of an undergraduate is the only instance of its kind in the history of this university, and it aroused deep interest in the talents of the young composer. This cantata, revised and re-orchestrated, was published several years later by Novello, Ewer & Co. (London), and has since been performed many times by choral societies in this country. After teaching English branches and Latin for two years in the Ann Arbor, (Michigan), and Aurora, (Illinois), high schools, he went to Berlin, Germany, where he spent two years in advanced musical study and composition. Here he won, through competitive examination, a free scholarship in the Royal Master-School for Composition (a department of the Royal Academy of Arts, supported by the German Government), and has the distinction of being the fifth American to gain entrance into this school, the highest of its kind in Europe. While in the Master-School he was a pupil of the distinguished composer, Max Bruch.

On his return to America he at once entered the field of college work, and held the position of Professor of Music and Director of the School of Music successively in Ripon College, Wisconsin (1892-'94), Grinnell College, Iowa, (1894-1901), and the University of Wisconsin, (1907-'09).

Since 1902 (with the exception of two years at the University of Wisconsin) he has resided in Chicago, as composer, editor, lecturer and teacher of Compositions and Theory. For four years (1908-1911) he has held the important position of Professor (in charge) of Music in Columbia University Summer Session in New York City, giving lecture courses in harmony and in the history and appreciation of music.

He has the unusual distinction of having served three terms as President of the Music Teachers' National Association (in 1903, 1909 and 1910), and for many years has been prominent in its affairs.

His published works already number over sixty, including compositions for voice, piano, organ, violoncello, chorus and orchestra. Among his larger published works are the cantata, "The Passing of Summer," the two recitations with elaborate musical settings, "King Robert of Sicily," and "Hiawatha's Wooing," and a ballade for 'cello and orchestra. Many of his fine songs (there are over thirty of them published)—such as "Auf Wiedersehen," "A Kiss and a Tear," "Dearie," "My True Love Hath My Heart," "Unnumbered," and "When Thou Art Nigh"—are widely known and used by recital givers and teachers, as are also his "Novellette in G Flat" and "From a Lover's Note Book" for piano, and "Ashes of Roses" for female or male chorus. But the writing of "King Robert of Sicily" has probably brought him wider recognition as a composer of serious aims and sustained and convincing qualities than any other of his many compositions.

THE POETIC IDEA. "In Springtime" breathes the scent of balmy breezes, early flowers, and the awakening to life of nature that has lain dormant during the winter months. Poets have written of the Springtime, musicians have sung of the Springtime—it is the happiest, mer-

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riest season of the year. Mr. Cole has caught the spirit of poetry in this work, and has given us a charming melody with a delightful swinging rhythm, at once interesting and musical. While the same movement is kept up during the entire composition, the variety of the themes at once attract attention, and the harmonic changes develop naturally and melodically.

FORM-ANALYSIS. This number is in the Composite-Song-Form, having three Divisions as follows:

DIVISION I. (Part I; 8 measures.
(Part II; 8 measures.
(Part III; 12 measures, consisting of part of the material in Part I.

DIVISION 11. (Part I; one measure of Introduction and 16 measures.
(Part II; 10 measures.

DIVISION III. (First, Second and Third parts same as Division I, with a Coda of 10 measures.

TEMPO. This composition is marked "Allegro con moto" (with swinging motion) ♩.=120. It is not to be played too fast, as the melody in the soprano wants to be heard distinctly. Count four to each measure, after the piece is well under the fingers, as this will give the correct accents. On page 4 the time changes to "Andante con grazia," which means to play slowly and gracefully; the metronome mark is ♩.=96. There is a duet effect in this part, and the time is changed to one measure of 6/8 on the top of page 3, which does not affect the movement—keep up the same rate of speed. Beginning with page 5, the original tempo is resumed with a slight "ritard" at the close of the last measure of the second line, then "Poco meno" a little less fast to the end.

SLURS. The slurs mark the sentences, and should be observed closely, as they reveal the composer's meaning. Notes under slurs are usually to be played legato, except when a dot is used in connection with them, then a finger, or semi-staccato touch is used.

There are no ornaments used in this piece, except the grace notes in the last measure; play them as loud as the large notes, bringing them in on the beat.

PEDAL. The pedal marks have not been inserted, as it is expected that one who is capable of playing this composition will know how to use them. The main point is clearness. Change the pedal so that the melodic portions will not blur, and in the chords, change with each one.

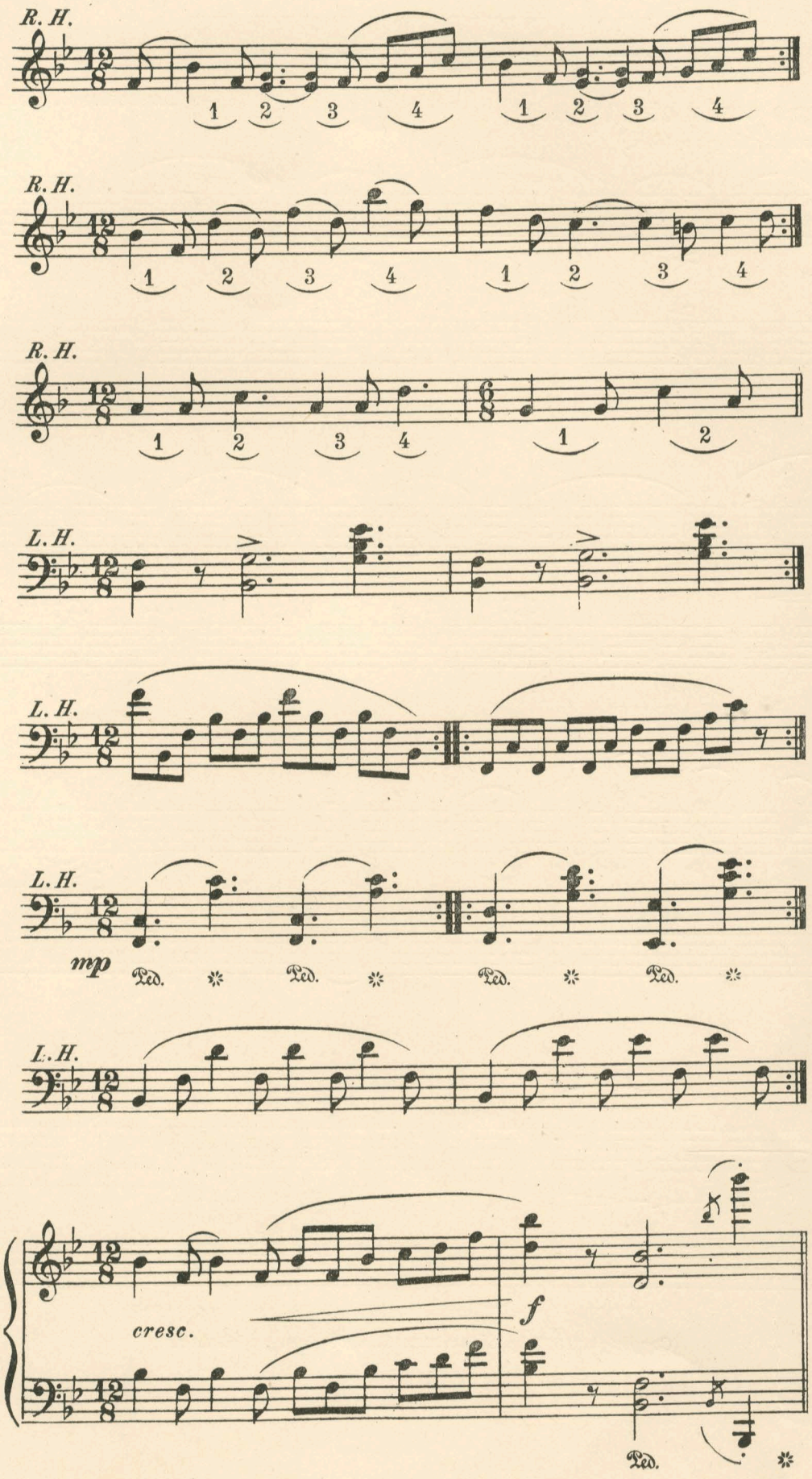
TOUCH. Use the legato touch in the more sustained parts, and touch stroke in the chords. The runs should be played lightly and smoothly. The staccato notes should be played from the wrist, not too short, but in decided contrast to the notes under slurs. This whole work is not heavy or loud, F (Forte) is the loudest part, ranging down to "mezzo piano (M. P,)

INTERPRETATION. As suggested at the beginning, play with a swinging motion, bring out the light and shade, as written by the author. This will give variety and add interest, as the same movement continues throughout the piece. The rhythmic accents as well as the melodic, should receive especial attention, while the up and down figuration of the different voices demand an artistic "crescendo" and "diminuendo."

TECHNIC TO

IN SPRINGTIME.

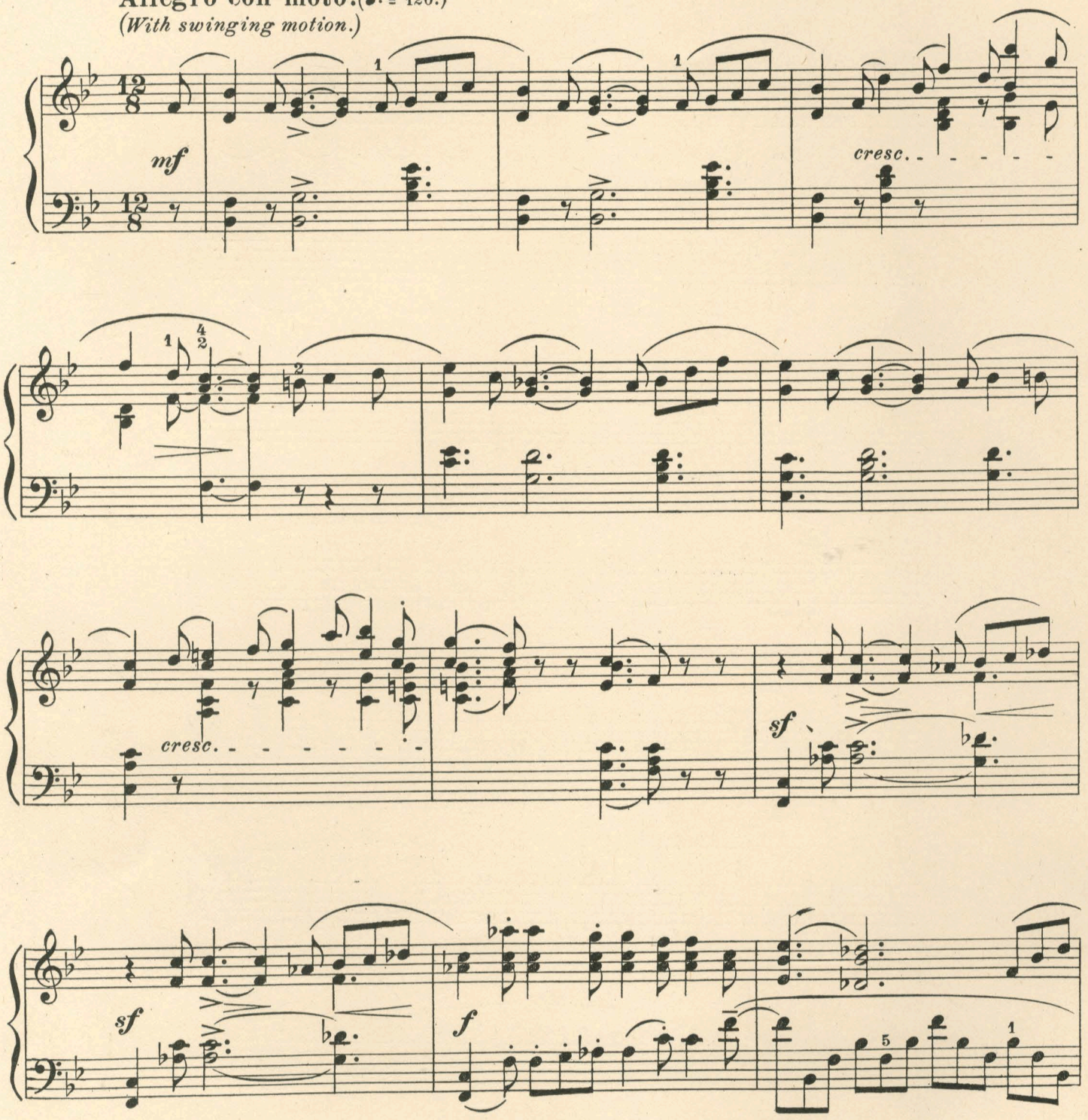
Rossetter G. Cole, Op. 27.



IN SPRINGTIME.

Rossetter G. Cole, Op. 27.

Allegro con moto. (♩. = 120.)
(With swinging motion.)



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cresc.

cresc.

rit. e dim.

Andante con grazioso. (♩. = 96.)

mp *cantabile*

poco cresc.

cresc. *f* *dim. e rit.*

mp a tempo *poco cresc.*

poco cresc. *mf*

dim.

mp

p

mf

mp

6

f

cresc.

cresc.

sf

sf

f

cresc.

cresc.

poco rit.

poco meno

mf

p

mf

mp

cresc.

f